

*Allegro con fuoco.*

**CHORUS.**  
*ff Tutti.*

Glo - ri - a, Glo - ri - a, Glo - ri - a in ex - cel - sis  
Glo - ry, Glo - ry, Glo - ry be - to God on

Glo - ri - a, Glo - ri - a, Glo - ri - a in ex - cel - sis  
Glo - ry, Glo - ry, Glo - ry be - to God on

De-o, high, Glo-ri-a, Glo-ri-a, Glo-ri-a, Glo-ri-a  
Glo-ry, Glo-ry, Glo-ry, Glo-ry

De-o, high, Glo-ri-a, Glo-ri-a, Glo-ri-a, Glo-ri-a  
Glo-ry, Glo-ry, Glo-ry, Glo-ry

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music is in G major and 4/4 time. The lyrics are: "De-o, high, Glo-ri-a, Glo-ri-a, Glo-ri-a, Glo-ri-a Glo-ry, Glo-ry, Glo-ry, Glo-ry".

in ex-cel-sis De-o, Glo-ri-a, Glo-ri-a  
be to God on high, Glo-ry, Glo-ry

in ex-cel-sis De-o, Glo-ri-a, Glo-ri-a  
be to God on high, Glo-ry, Glo-ry

The second system of the musical score continues the vocal and piano parts. The lyrics are: "in ex-cel-sis De-o, Glo-ri-a, Glo-ri-a be to God on high, Glo-ry, Glo-ry".

Glo - ri - a in ex - cel - sis  
 Glo - ry be to God on

Glo - ri - a in ex - cel - sis  
 Glo - ry be to God on

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are 'Glo - ri - a in ex - cel - sis' and 'Glo - ry be to God on'.

De - o, high, Glo - ri - a, Glo - ri - a, Glo - ri - a, Glo - ri - a  
 Glo - ry, Glo - ry, Glo - ry, Glo - ry,

De - o, high, Glo - ri - a, Glo - ri - a, Glo - ri - a, Glo - ri - a  
 Glo - ry, Glo - ry, Glo - ry, Glo - ry

The second system of the musical score continues with the same four vocal staves and piano accompaniment. The lyrics are 'De - o, high, Glo - ri - a, Glo - ri - a, Glo - ri - a, Glo - ri - a' and 'Glo - ry, Glo - ry, Glo - ry, Glo - ry,'.

in ex - cel - sis De - o,  
be to God on high,

in ex - cel - sis De - o,  
be to God on high,

*mf*  
Et in ter - ra  
And on earth

*mf*

*mf*  
Et in ter - ra pax ho - mi - ni - bus, ho -  
And on earth peace, good will to - wards

Et in ter - ra pax ho - mi - ni - bus, ho -  
And on earth peace, good will to - wards

*2.*

pax ho - mi - ni - bus, ho - mi - ni - bus, ho -  
peace, on earth peace, good will to - wards

*2.*

*f*

- mi - ni - bus.... bo - nus vo - lun - ta -  
man, And on earth peace, good will to - wards

- mi - ni - bus.... bo - nus vo - lun - ta -  
man, And on earth peace, good will to - wards

*p*

• tis. Lau - da - mus te,  
man. We praise Thee,

• tis,  
man.

*f* *p*

*mf*

A . . do  
We . . praise the

*p*

Be-ne - di - ci-mus te,  
We wor - ship Thee, A . . do  
We . . praise the

*sf* *p* *mf*

. ra - mus te, Glo - ri - fi - ca - mus te,.....  
name of Thee, We glo - ri - fy thy name.....

. ra - mus te, Glo - ri - fi - ca - mus te,.....  
name of Thee, We glo - ri - fy thy name.....

*f*

A - do - ra - mus te,.... Glo - ri - fi - ca - mus  
We praise the name of Thee, We glo - ri - fy thy

A - do - ra - mus te,.... Glo - ri - fi - ca - mus  
We praise the name of Thee, We glo - ri - fy thy

*f*

te. name. Glo - ri - a, Glo - ri - a  
Glo - ry, Glo - ry

te. name. Glo - ri - a, Glo - ri - a  
Glo - ry, Glo - ry

*f*

in ex - cel - sis De - o,      Glo - ri - a,  
be to God on high....      Glo - ry,

in ex - cel - sis De - o,      Glo - ri - a,  
be to God on high....      Glo - ry,

Glo - ri - a      in ex - cel - sis De - o,  
Glo - ry      be to God on high,

Glo - ri - a      in ex - cel - sis De - o,  
Glo - ry      be to God on high,



## GRATIAS AGIMUS.

*Andante.*

The piano introduction is in 3/4 time, marked *Andante*. It begins with a piano (*p*) dynamic. The right hand plays a series of chords and single notes, while the left hand provides a steady bass line with eighth notes.

## TENOR SOLO.

The first system of the Tenor Solo features a melody in the right hand of a grand staff, with piano accompaniment in the left hand. The lyrics are: Gra - ti - as a - gi-mus a - gi - mus ti - - bi  
Gra - cious and mer - ci - ful is .... the Lord,

The second system continues the Tenor Solo melody and piano accompaniment. The lyrics are: prop - - ter mag - - nam gio - ri - am tu - am.  
Gra - cious and mer - - ci - ful is the Lord.

Gra - ti - as a - gi-mus a - gi-mus ti - bi  
We . . . . give thanks to thee for thy great glo - ry,

*f*  
prop - ter mag - nam glo - ri - am tu - am,  
We give thanks to thee for thy great glo - ry,

*mf* *cres.*  
Do - mi - ne De - us Rex . . . . Coe - les - tis.  
O . . . . . Lord God . . . . . Hea - ven - ly King . . . . .

*f*  
Pa - ter, Pa - ter Om - ni - po - tens,  
Fa - ther, O Fa - ther Al - . . . . might - y.

Pa - ter, Pa - ter Om - ni - po - tens.  
Fa - ther, O Fa - ther Al - mighty.

*ritard.*

## DOMINE FILII.

QUARTET &amp; SOP. SOLO.

Do - mi - ne fi - li u - ni - ge - ni - te,  
Lord, the on - ly, on - ly be - got - ten Son,

Do - mi - ne fi - li u - ni - ge - ni - te,  
Lord, the on - ly, on - ly be - got - ten Son,

*cres.* *f*

Do - mi - ne fi - li, n - . ni - ge - ni - te,  
 Lord, .... the on - ly, on - ly be - . got - ten Son,

Do - mi - ne fi - li, u - . ni - ge - ni - ta,  
 Lord, .... the on - ly, on - ly be - . got - ten Son,

*cres.* *f*

Je - . su Chris - te, Do - mi - ne De - us,  
 Je - . sus Christ, O Lord God,

Je - . su Chris - te, Do - mi - ne De - us,  
 Je - . sus Christ O Lord God,

cres - - - - - cen - - - - - do.



Ag - - nus De - - i Fi - - lius Pa - tris.  
Lamb of God, the Son of the Fa - ther.

cres - - - - - cen - - - - - do.



Ag - - nus De - - i Fi - - lius Pa - tris.  
Lamb of God, the Son of the Fa - ther.

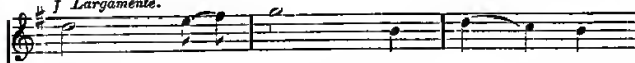
cres - - - - - cen - - - - - do.



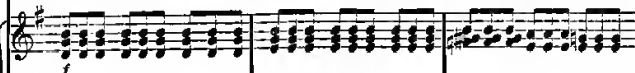
cres - - - - - cen - - - - - do.



Sop. Solo.  
*f* *Largamente.*



Do - - mi - ne fi - - li, u - - ni.  
Lord, the on - - ly, on - - ly be -



ge - ni - te, Do - - - mi - ne fi - li,  
 got - ten Son, Lord, the on - ly be-

u - - ni - ge - ni - te, Je - - - su  
 got - - - ten Son, Lord, the

*p* *f*

Chris - - te Do - - mi - ne De - us,  
 on - - ly, on - - ly be - got - ten Son,

Ag - - bus De - i .... Fi - li - us Pa - tris,  
 Lamb of God, Son ... of ... the Fa - ther.

*p*

## QUI TOLLIS.

QUARTET.

ALTO.

*Andante con espressione. p*

Qui tol - lis pec - ca - ta mun - di, Qui  
Who tak - est a - way the sins, . . . . . Who

TENOR.

*Andante con espressione.*

*p*

tol - lis pec - ca - ta mun - di, Qui tol - lis pec - ca - ta  
tak - est a - way the sins, . . . . . Who tak - est a - way the

mun - di, mi - se - re - re no - bis,  
sins of the world, have mer - cy, have mer - cy on us,

*mf*

Qui -  
Who

*p* *mf*

*mf*

Qui tol - lis pec - ca - ta, mi - se - re - re  
Who tak - est a - way the sins, have mer - cy up -

tol - lis pec - ca - ta, mun - di pe - ca - ta, mi - se - re - re  
tak - est a - way the sins of the world, have ... mer - cy up -

*mf*



no - bis Qui tol - lis pec - ca - ta mun - di  
 on us, Who tak - est a - way the sins of the

no - bis Qui tol - lis pec - ca - ta mun - di  
 on us, Who tak - est a - way the sins of the

*p*

sus - ci - pe de - pre - ca - tio - nem nos - tram, Qui -  
 world, re - ceive, re - ceive our pray - er, Who

sus - ci - pe de - pre - ca - tio - nem nos - tram,  
 world, re - ceive, re - ceive our pray - er,

*mf*

tol - lis pec - ca - ta mun - di,  
tak - est a - way the sins, ..

*mf*

Qui tol - lis mi - se - re - re  
Who tak - est, have mer - cy, have mer - cy up -

Qui tol - lis mi - se - re - re  
Who tak - est, have mer - cy, have mer - cy up -

*mf*

The first system of the musical score. It consists of four staves. The top two staves are for vocal parts (Soprano and Alto/Tenor), and the bottom two are for piano accompaniment. The key signature has one sharp (F#). The tempo/mood is marked *mf* (mezzo-forte). The lyrics are in Latin and English, with the English lyrics in parentheses. The piano part features a rhythmic accompaniment with chords and moving lines.

no - bis Qui tol - lis pec - ca - ta mun - di, sus - ci - pe -  
- on us, Who tak - est a - way the sins of the world, re -

no - bis, Qui tol - lis pec - ca - ta mun - di, sus - ci - pe -  
- on us, Who tak - est a - way the sins of the world, re -

*p*

The second system of the musical score, continuing from the first. It also consists of four staves. The vocal parts continue with the same lyrics. The piano part continues with its accompaniment. The key signature remains one sharp. The tempo/mood is marked *p* (piano) for the piano part. The lyrics are in Latin and English, with the English lyrics in parentheses.

*mf*

sus - ci - ceive, ..... our

re - ceive, ..... our

de - pre - ca - tio - - nem, nos - tram,  
 . ceive, re - ceive our pray'r,

*mf*

de - pre - ca - tio - - nem, nos - tram, sus - ci - ceive, ..... our  
 . ceive, re - ceive our pray'r, re - ceive, ..... our

*mf*

*mf*

sus - ci - ceive, ..... our

re - ceive, ..... our

de - pre - ca - tio - - nem, nos - tram,  
 re - ceive, ..... our pray'r,

*mf*

de - pre - ca - tio - - nem, nos - tram,  
 re - ceive, ..... our pray'r,

*mf*

sus - ci - ceive, ..... our

re - ceive, ..... our

de - pre - ca - tio - - nem, nos - tram,  
 re - ceive, ..... our pray'r,

*mf*

- pe,  
pray'r,

de-pre-ca-tio-nem,  
re-ceive our pray'r,

nos-tram.  
our... pray'r.

rit.

ritard.

de-pre-ca-tio-nem,  
re-ceive our pray'r,

nos-tram.  
our... pray'r.

## QUI SEDES.

DUET. Soprano and Bass.

*Allegretto.*

*mf*

*f*

*rit.*

*rit.*

Qui se - des ad dex - te - ram Qui  
Who sit - test at the right hand of

mf Bass.  
Qui se - des ad dex - te - ram Pa - tris, Qui  
Who sit - test at the right hand of God,..... of

se - des ad dex - te - ram Pa - tris, Qui  
God, of God, the Fa - ther, Who

se - des ad dex - te - rum Pa - tris, mi - se - re - re no -  
God, of God, the Fa - ther, have mer - cy up - on

se - des, Qui se - des ad dex - te - ram Pa - tris  
sit - test, who sit - test at the right hand of God, have

bis; Qui se - des ad dex - te - ram Pa - tris  
us; Who sit - test at the right hand of God, have

mi - se - re re - re no - bis;  
mer - cy, have mer - cy up - on us;

mi - se - re re - re no - bis;  
mer - cy, have mer - cy up - on us; ..... Qui  
Who

*mf*

*mf*

Qui se - des ad dex - te - ram, Qui  
Who sit - test at the right hand of

se - des ad dex - te - ram Pa - tris, Qui  
sit - test at the right hand of God, ..... of

se - des ad dex - te - ram Pa - tris, Qui  
God, of God the Fa - ther, Who

se - des ad dex - te - ram Pa - tris, mi - se - re re - re - no -  
God, of God the Fa - ther, have mer - cy up - on

*mf*

se - des, Qui se - des ad dex - te - ram Pa - tris mi - se -  
 sit - test, Who sit - test at the right hand of God, have

- bis.  
 us.

*mf*

*p*

- re - re - no bis, mi - se - re - re no  
 mer - cy up - on..... us, have mer - cy on

- bis, Qui se - des ad dex - te - ram Pa - tris, mi - se -  
 us, Who sit - test at the right hand of God, have

*mf*

*ritard.*

re - re no bis,  
mer - cy up - on us. *a tempo.*

re - re no bis, mi - se - re re  
mer - cy up - on us, have mer - cy on

*ritard.*

mi - se - re re no - bis,  
have mer - cy on us,

no - bis,  
us

mi - se - re re up -  
have mer - cy

DO bis, no bis.  
on..... us, on..... us.



## QUONIAM.

*Allegro moderato.*

## CHORUS.

TUTTL.

*f*

Quo - ni - am tu so - lus sanc - tus, tu so - lus Do - mi - nus tu so - lus Al -  
 For thou on - ly art ho - ly, For thou on - ly

Quo - ni - am tu so - lus sanc - tus, tu so - lus Do - mi - nus tu so - lus Al -  
 For thou on - ly art ho - ly, For thou on - ly

*f*

Vocal and piano accompaniment for the Chorus. The vocal parts (Soprano, Alto, Tenor, and Bass) enter with a forte (f) dynamic. The piano accompaniment consists of a right hand with chords and moving lines, and a left hand with a steady bass line. The lyrics are printed below the vocal staves.

- tis - si - mus, Quo - ni - am tu so - lus sanc - tus tu so - lus,  
art the Lord, For thou on - ly art ho - ly,

- tis - si - mus, Quo - ni - am tu so - lus sanc - tus tu so - lus,  
art the Lord, For thou on - ly art ho - ly,

*tr*

*f*

Do - mi - bus tu so - lus Al - tis - si - mus. Je - su Chris - te,  
For thou on - ly, art the Lord. Je - sus Christ,

Do - mi - nus tu so - lus Al - tis - si - mus. Je - su Chris - te,  
For thou on - ly, art the Lord. Je - sus Christ,

*f*

*p* *f* *ritard.*

Je - su Christe, Je - - su, Je - - su Chris - - ta.  
 Je - sus Christ, Je - - sus, Je - - sus, Je - - sus Christ.

Je - su Christe, Je - - su, Je - - su Chris - - ta.  
 Je - sus Christ, Je - - sus, Je - - sus, Je - - sus Christ.

*p* *f* *ritard.*

Cum Sancto Spi - ri - tu, cum Sancto Spi - ri - tu in Glo - ri - a, in Glo - ri - a De - i  
 With the Ho - ly Ghost, art most high in the Glo - ry of the

*Moderato.*

Cum Sancto Spi - ri - tu, cum Sanc - to Spi - ri - tu in  
 With the Ho - ly Ghost, art most high in the

Pa - - tris. Cum Sancto Spi - ri - tu, cum Sanc - to Spi - ri - tu in  
 Fa - - ther. With the Ho - ly Ghost, art most high in the

Cum Sancto Spi - ri - tu, cum  
 With the Ho - ly Ghost,

Glo - ri - a, in Glo - ri - a De - i Pa - - tris, Cum Sancto Spi - ri - tu, cum  
 Glo - ry of the Fa - - ther, With the Ho - ly Ghost,

Glo - ri - a, in Glo - ri - a De - i Pa - - tris, Cum Sancto Spi - ri - tu, cum  
 Glo - ry of the Fa - - ther, With the Ho - ly Ghost,

Sanc-to Spi-ri-tu in Glo-ri-a, in Glo-ri-a De-i Pa - - tris.  
art most high in the Glo - - ry of the Fa - - ther.

Sanc-to Spi-ri-tu in Glo-ri-a, in Glo-ri-a De-i Pa - - tris.  
art most high in the Glo - - ry of the Fa - - ther.

*tr*

Cum Sancto Spi-ri-tu, cum Sanc-to Spi-ri-tu in Glo-ri-a, in Glo-ri-a De-i  
With the Ho-ly Ghost, art most high in the Glo - ry of the

cum Sancto Spi-ri-tu, cum Sanc-to Spi-ri-tu in Glo-ri-a, in Glo-ri-a De-i  
With the Ho-ly Ghost, art most high in the Glo - ry of the

*f*

Pa - - tris. Quo - ni - am tu so - lus, sanc - - tus tu  
 Fa - - ther. For thou on - ly art ho - - ly,

Pa - - tris. Quo - ni - am tu so - lus, sanc - - tus tu  
 Fa - - ther. For thou on - ly art ho - - ly,

*f*

so - lus Do - mi - nus Al - tis - si - mus. Je - su Chris - te,  
 For thou on - - ly, art the Lord. Je - sus Christ,

so - lus Do - mi - nus Al - tis - si - mus. Je - su Chris - te,  
 For thou on - - ly, art the Lord. Je - sus Christ,

Je - su Christe, Je - su, Je - su Chris - te.  
 Je - sus Christ, Je - sus, Je - sus, Je - sus Christ.

Je - su Christe, Je - su, Je - su Chris - te.  
 Je - sus Christ, Je - sus, Je - sus, Je - sus Christ.

Cum Sancto Spi - ri - tu in Glo - ri - a, in  
 With the Ho - ly Ghost, in Glo - ry

Cum Sancto Spi - ri - tu in Glo - ri - a, in Glo - ri - a, in  
 With the Ho - ly Ghost, in the Glo - ry

Cum Sancto Spi - ri - tu, Cum Sancto Spi - ri - tu in Glo - ri - a, in  
 With the Ho - ly Ghost, With the Ho - ly Ghost, in Glo - ry

Cum Sancto Spi - ri - tu, Cum Sancto Spi - ri - tu in Glo - ri - a, in Glo - ri - a, in  
 With the Ho - ly Ghost, With the Ho - ly Ghost, in the Glo - ry

Glo - ri - a, in Glo - ri - a, in Glo - ri - a De - i Pa - - tri, in  
of the Fa - - ther, in the Glo - ry of the Fa - - ther,

Glo - ri - a, in Glo - ri - a, in Glo - ri - a De - i Pa - - tri, in  
of the Fa - - ther, in the Glo - ry of the Fa - - ther,

Glo - ri - a De - i Pa - - tri. A - men, A - men, A -  
in the Glo - ry of the Fa - - ther.

Glo - ri - a De - i Pa - - tri. A - men, A - men, A -  
in the Glo - ry of the Fa - - ther.



- men, A - men, A - men, Amen, Amen, Amen, A - men, Amen, A - men, A - men,  
 - men, A - men, A - men, Amen, Amen, Amen, A - men, Amen, A - men, A - men,

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The vocal parts are in a B-flat major key with a 4/4 time signature. The lyrics are: "- men, A - men, A - men, Amen, Amen, Amen, A - men, Amen, A - men, A - men,". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

A - - men, A - men, A - men, A - men, A - men, A - men.  
 A - - men, A - men, A - men, A - men, A - men, A - men.

The second system continues the vocal and piano parts. The vocal parts have the lyrics: "A - - men, A - men, A - men, A - men, A - men, A - men." and "A - - men, A - men, A - men, A - men, A - men, A - men." The piano accompaniment continues with the same rhythmic pattern, ending with a final chord.